

The China known since 1840 as

Haviland China

Is stamped under each piece }
in green underglaze } Haviland
France

The decorated China has }
an additional stamp } Haviland & Co
in red on the glaze } Limoges



PHOTOGRAPHED SPECIALLY FOR

EXAMPLES OF BACCARAT GLASSWARE

COURTESY OF

POTTERY & GLASS

VOLUME I

NOVEMBER 1908

NUMBER 5

BRITISH POTTERY—I *

INFINITE IN ITS VARIETY OF FORMS, DECORATIONS AND EFFECTS, THE STREAM OF NEW CREATIONS SEEMS TO BE NEVER ENDING

By JOHN A. SERVICE

* [These articles will be presented in serial form from time to time through the courtesy, and by special permission, of Messrs. Virtue & Co., Publishers of *The Art Journal*, of London, England, to whom POTTERY AND GLASS is also indebted for replicas of the illustrations appearing in the original articles.]

OF all the artistic manufactures of our day, perhaps there is none that claims so large a share of public attention and criticism as pottery, due in great measure to the important part the industry takes in the embellishment of our homes and institutions, and in the infinite uses to be found for it in our domestic requirements.

Infinite, too, is its variety in forms, decorations and effects, and the stream of new creations seems to be never ending.

Of necessity there must be a large proportion that has no claim whatever to artistic merit, and its only quality is that of low price, without venturing upon the word cheapness. Fortunately, the stream of production carries with it its meritorious productions, too, and from time

to time quite exceptional efforts make their appearance and indicate that some one is unmistakably moving in a forward direction.



COMPOTIER BY CAULDON, LTD.

Public criticism is a powerful element in the making or marring of these endeavors, and, as such, it is well to encourage that criticism as long as it is fair, and by it extend the general knowledge of our Arts and Crafts. It is not at all an uncommon cry that we are producing nothing exceptional in this country, and that we have to go abroad for our novelties; but if greater publicity were given to what we are doing, we

should not hear so much of that class of criticism which lauds the wonderful pottery made at this or that place, "on the Continent" or elsewhere, and refers with contempt to our own



RUSKIN WARE BY W. HOWSON TAYLOR

native work, as if it all began with mechanical decorations applied to machine-made wares and ended with commonplace imitations of the special treatments of various foreign productions.

Co-operation between the manufacturer and the artist is as desirable as it is essential, and has given us wares that neither could have produced alone; wares stamped with refinement, taste and individuality, and successes from every point of view.

Occasionally, too, we find artists trained in other pursuits abandoning their first love to join the ranks of the ceramic student, and here the co-operation of the manufacturer with the artist is an absolute necessity; but though they have succeeded in producing a certain amount of exceedingly interesting experimental wares, their ventures have never seemed to take a firm hold, and comparatively little real impression has been made by the effort.

Approaching the problem of pottery production and development from quite another direction, we come in contact with those who may

be called the free-lances of the profession, artists turned potters, or practical potters striving to advance themselves in their art. Unhampered either by traditional knowledge or by the exigencies of business, they set to work in their own way, following their own inclinations in whatever direction they may lead, always experimenting, often uncertain of even their own intentions, trusting largely to chance, and with results almost invariably a lottery, with the blanks and prizes most erratically distributed. Their business must be a continuous round of mild excitement and curiosity, ever expectant of some freak of the fire introducing them to effects either very rare or entirely different to what has hitherto been known to them.

As, however, commercial considerations dominate, more or less, the movements and regulations in the majority of pottery establishments, be they large or small, individual tastes and inclinations often have to be put aside, so that an exacting but not always soundly judging public may be satisfied. It may be a sad confession to

make, but most artists realize that to ensure a safe return for their skilled investments they must be prepared to go a certain way, at all events, with the ideas and prejudices of their time, or be prepared to take the consequences.

THE newer names in the pottery world which have forced themselves into prominence, have done so largely by their efforts in the production of ornamental wares. About ten years ago Mr. E. R. Taylor and Mr. W. Howson Taylor, of the "Ruskin Pottery," West Smethwick, set out with a bold effort to convert a public devoted to painted or printed patterns, to the appreciation of simple colored glazes, varied only by the simplest ornament, and where everything was to be done by hand. Establishing themselves in a district miles away from any pottery centre, assistance was brought in for the shaping and fabrication of the wares, but the styles of decoration adopted in broken, splashed, and flambé glazes were quite distinctive. With characteristics of the old Chinese glazes they formed a distinct and interesting departure, and rapidly attained popularity. These two artists—father and son—decided to try making pottery so as to use it as a means of art expression, but with the following limitations: to be made on the potter's wheel, no moulding or casting; well potted without hurry; decorated so as to be primarily of a pleasant broken color or a color harmony, any pattern having a subdued effect; the coloring to be under the glaze or in it—except the lustres—thus avoiding those which have to be reduced by lead so that they can be painted on the glaze; and all the glazes to be leadless.

These restrictions proved to be not limitations only, but they have given direction and individuality to the pottery. For the shapes, though they must be circular in plan, there is available in elevation almost an infinite variety of

beautiful combinations of straight and curved lines; and for colors, though restricted to the few which can stand, without perishing, the great heat of the glaze oven, every artist knows that almost unnumbered colors can be obtained from a few pigments by differing combinations and treatments; and in pottery there are also the various textures, degrees of glossiness, revelations (and disappointments) caused by the great heat of the potter's oven. These constitute the special fascination which the making of pottery has always had; but success or failure as an artistic craft must depend on the untrammelled exercise of developed art instincts, choosing those results which are beautiful in form and color, or which, at least, give suggestions of the lines on which, by further experiments, these essentials may be secured, so that each piece can be primarily a note or notes of color, sometimes even rivaling the beauty of precious stones or Eastern cloissoné enamels. Illustrations of specimens of these effects not

being in color, are limited to a small section of the work produced, but a reference will lighten as to a few of the "patternings," if we may so call them, which are developed in the firing process.

Some result in color effects of red, brown, and purple, with green and light blue mingling with the purple; some in a brilliant ruby, possessing that quality of Chinese *sang-de-boeuf* of color within color. One piece will be covered with full green diaperings, the interstices being in delicate purple; another of the same class may have the interstices in *sang-de-boeuf* and purple; another, puce interstices. Some have white grounds with raised brown-green markings like crocodile skin. One fine specimen is in *sang-de-boeuf*, with part of ground showing in a delicate warm white, with ruby markings, as in Chinese porcelain of the Ming Dynasty. A remarkable effect is seen in a vase with a sky-blue ground, with grey-white cloudings, and another

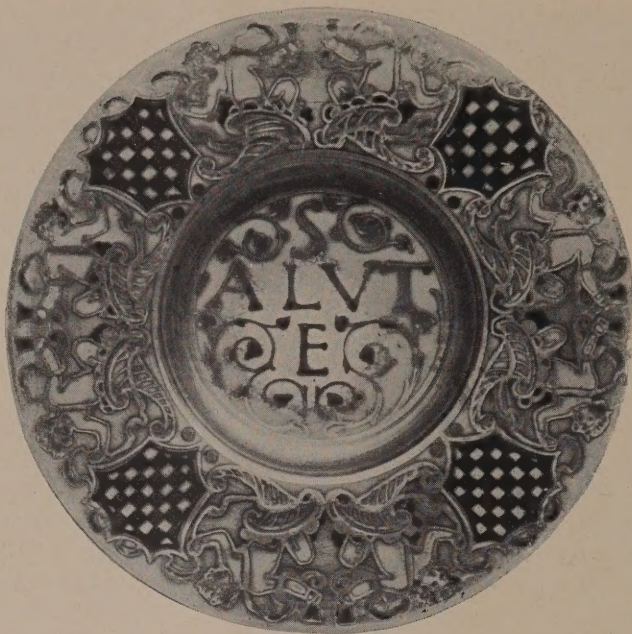


LUSTRE VASE BY W. MOORCROFT
MADE BY JAMES MACINTYRE & CO.

in a transmutation coloring of purple-blue, with bright-green markings.

It is, perhaps, natural to expect more important results to accrue from the operations of men who are actually potters by association and training, and who from their environment and a more extended field for their work have facilities for working out their ideas and using them in new directions of their own, and in developing new beauties of form and color in pottery. For many years now the firm of James Macintyre & Co., Ltd., of Burslem, whose principal business is the prosaic one of manufacturing ordinary pottery for electrical purposes, have sought outlets for their enterprise, through the skill of Mr. W. Moorcroft, an art potter, in the making of decorative pottery of graceful form and with simple and appropriate color ornament.

Simplicity is the characteristic feature of these productions, features equally apparent in the subjects of the decorative schemes and in the forms upon which they are applied, and in combination there



LANCASTRIAN LUSTRE DISH DESIGNED AND PAINTED BY G. M. FORSYTH MADE BY PILKINGTON'S, LTD.



LANCASTRIAN LUSTRE VASE DESIGNED BY WALTER CRANE, R.I. PAINTED BY W. MYCOCK MADE BY PILKINGTON'S, LTD.

is a fitness about them, a repose, restraint, and restfulness which is quite refreshing. The forms (with few exceptions) are produced upon the thrower's wheel, the oldest method of the potter's art, and the truest means of yielding beauty of outline. The applied ornament is drawn in slip directly upon the thrown vase, and colored in metallic oxides, the glorious colors of which are revealed by the fire of the furnace and a delightfully luminous glaze. No mechanical means are resorted to in its production, each detail being the handwork of the artist; consequently it retains that individuality and expression which distinguishes handwork from mechanical processes. The bodies and glazes of this ware are so carefully prepared and are so suited to each other chemically, that crazing is unknown; the exceedingly high temperature at which they are fired, while in some measure restricting the palette, gives a valuable equivalent in the most luscious of glazes. The latest work of Mr. Moorcroft is a rich



VASE DESIGNED AND PAINTED BY (MISS) J. JONES MADE BY PILKINGTON'S, LTD.

lustre pottery made distinctive by its directness of execution and beautiful coloring.

One of the most important and interesting movements in connection with British pottery in recent years has been the artistic activity developed by the Manchester firm of Pilkington's Tile and Pottery Co., Ltd., under the skilful direction of Mr. Wm. Burton. Mr. Burton has a world-wide reputation for his skill and knowledge in the craft, and is recognized as one of the greatest living authorities on the history of the potter's art, and the lift he has given to the manufacture of artistic wares is but what we might have expected from the exercise of that skill, and knowledge, and learning. To him, the mysteries of color have a special charm, and for years he and his brother had studied the glorious Oriental glazes before they produced the Lancastrian Pottery, first shown at Messrs. Graves' Gallery in Pall Mall, in 1904.

The creation of Lancastrian Lustre Ware marks him, also, as a potter of distinct individuality. Nothing quite like this new lustre pottery has been seen before, for while it com-

bines the latest scientific knowledge with old methods, it is singularly novel in conception. The shapes of the vases, bowls, and dishes used suggest the best examples of Chinese, Persian, or Greek forms; but the resemblance is in the spirit of the work rather than in actual imitation. The painted lustre decorations are equally novel and interesting. Apart from the mysterious changing beauty of the iridescent color, the style of design is varied and novel, as a reference to the illustrations will show.

In the studios at Clifton Junction Mr. Burton has gathered together a band of young artists, and each one is encouraged to develop the style of ornament that appeals to him or her personally, the only stipulation being that the ornament shall be in harmony with the shape, or suggestive of its intended use. Among them is Mr. Gordon M. Forsyth, formerly a pupil of Mr. Gerald Moira at the Royal College of Art, who has produced a number of most original designs in which heraldry and lettering play an important part. Of quite another style is the work of Mr. R. Joyce, who revels in more natural-



LANCASTRIAN LUSTRE VASE DESIGNED AND PAINTED BY R. JOYCE MADE BY PILKINGTON'S, LTD.

istic renderings of fishes and sea-weeds, birds and animals, designs evidently influenced by the conventions of the Japanese. The work of Mr. W. Mycock is shown on a vase designed by Walter Crane, R. I. Mr. Mycock has produced a number of important pieces in the purely ornamental style of the old Persian painters. Miss J. Jones, Miss D. Dacre, and Miss Rogers impart to their work a grace and daintiness which should commend their efforts to all.

Leaving the newer generation of potters for a time, we come upon recent work emanating from the studios and workshops of establishments of which little could now be said that has not previously been said over and over again, of their great and glorious efforts to create, maintain, and extend the British pottery industry.

Historic "Derby" has never lost its hold upon an industry it had so great a share in creating; and so true is it to its oldest and best traditions, that it seems almost superfluous to affix the

name of the establishment to the illustration of the "King's Vase," as the shape referred to is called. This is a revised and refined form of the old Greek "Crater" vase.

A beautifully composed group of flowers painted in the true Derby style is enclosed in a panel reserved in a ground of rich mazarine blue embellished with rich raised gold work in the Florentine style.

A "Gadron" shape dessert plate shows a very elaborate treatment in the Sèvres style, Louis XVI. period. A maroon rim enclosed in gold borders, formed by the gadroon embossment on edge and

elaborate shoulder design, has reserves upon which floral groups are painted, the reserves being enclosed in raised and chased gold decorations, between which are trophies, suspended by ribbon bows, also in raised and chased gold. A group of flowers occupies the centre of the plate.

"Cauldon" ware has only been "registered" under that specific name for a few years, but the establishment where it is manufactured and



PLATE MADE BY THE ROYAL CROWN DERBY PORCELAIN COMPANY



TEA SERVICE BY CAULDON, LTD.



COVER DISH BY CAULDON, LTD.

from which it takes its name dates back as far as the year 1774, when Job Ridgway laid its foundation. Simeon Shaw, in his "History of the Staffordshire Potteries," 1829, makes reference to "Cauldon Place Works," and says that "In 1821 was introduced a porcelain of bone body with a new glaze, that surpassed every other kind then produced, and to its excellent quality were added entirely original models of the several articles of dinner and dessert services, much resembling the beautiful and ornamental pieces used for silver plate, with gadroon edge and tasteful appendages. On the table services first coming into the market, the elegance of the vessels and excellent quality of the porcelain and stone china received general approbation, and obtained unprecedented preference."

Again, "In 1828, Messrs. Ridgway again placed themselves at the

summit of the scale of excellence in regard to their porcelain, which is certainly not excelled, if it be even equalled, by any of the European manufactories."

This appreciative criticism of the early 19th century efforts of "Cauldon Place" seems to have established the lines upon which the manu-

factory has since been mainly conducted, or, at any rate, that branch of British pottery which provides for our domestic requirements seems always to have been the main feature of the establishment. That the old traditions have influenced each successive period in the history of the business has been proved by the unwavering allegiance to the maxim of "producing porcelain for the table unsurpassed both as to its body and its glaze, for richness, transparency or durability, as also for its susceptibility of the highest form of art known to the potter."



THE KING'S VASE BY THE ROYAL CROWN DERBY PORCELAIN COMPANY

The existence of forms and decorations in the table wares of to-day that originated in the establishment more than half a century ago, and which may be said to have never been "off the market," is a proof—if proof be needed—of continuous efforts in the direction of usefulness, durability, and general excellence. We illustrate some of these examples, and it is interesting to know that in form and decoration some of the wares represented are exactly the same to-day as they always have been. They have found their way to every quarter of the

globe, and are as much in demand now as they ever have been.

The rich and costly nature of the decorations on much of the Cauldon china necessitates a body of the most perfect kind. It is in the highest degree translucent and of the most delicate texture, and carries a rich, luscious, and perfectly transparent glaze, qualities which contribute much to the success of the decorative artist, and enable him to produce on porcelain the natural effects of flowers and fruit and the plumage of birds in their rich variety of color.

(To be continued.)

"HOW CAN THE MANUFACTURER BECOME STRONG"

A GERMAN CRITIC URGES ARTISTIC CO-OPERATION

OWING to the important position occupied in Europe by individual manufacturers, as compared with large enterprises, the economic situation of the former has of late received special attention from European writers on commercial subjects.

In this light the recent article in the *Tonindustrie Zeitung*, from the pen of Herr Paul Straumer-Barckhausen, appeals to those affected by the question: "How does the manufacturer become strong?"

Associations of manufacturers having been principally established for the purpose of remedying abuses, they have not, in Herr Straumer's opinion, contributed to fortifying the industrial position of their individual members in such a way as to make strength ensure permanence.

A general makes a study of his forces, comparing them with those of his adversary. When he recognizes his own inferiority he hastens to secure allies. The same principle applies to the manufacturer. He is, likewise, at war, and only success can prove the accuracy of his calculations. The position achieved by Germany in electricity, and the manufacture of colors, is quoted as illustrating two branches in which enlightened study has been the foundation of success. The co-operation of art in its highest forms, has, likewise, been a prominent factor in this industrial development.

With regard to the ceramic industry, the following are the principal ideas expressed:

"Ceramic industry attains its highest point in the manufacture of artistic porcelain. In this branch we again see that the factories which have secured the divine spark of the artist's genius in its best form, have proved the most successful. German, and to a certain extent, English porcelain manufacturers have experienced keen competition from France, owing to the higher appreciation of art and gracefulness by that nation. It is not by mere accident that American collectors (often not from true artistic inspiration) prefer French (and in some cases English) porcelain, tapestries, silk stuffs, furniture and similar articles, to German products. It would lead us too far to investigate the origin of this superiority. Suffice it to say, it exists. Should we not be thereby spurred on to attract to our ceramic industry, those of our countrymen, whose taste and fineness of perception in artistic matters are most highly developed? Or shall we again and again reproduce in tiresome repetition the designs which have proved successful? Or shall we again resort to copying the decorative work of noted factories?"

In conclusion, it is urged that if a manufacturer finds himself inferior in any fundamental point, he should welcome and encourage the co-operation of those in a position to make up for his deficiencies.

Such a recognition of conditions as they are, brings its own reward through the co-operation of art and science with industry.

MAASTRICHT CASE LEFT TO BOARD OF APPRAISERS FOR DECISION

GOVERNMENT officials at Washington have refused to interfere with the work of the Board of General Appraisers at New York in the now famous Maastricht pottery situation, and have so informed the Minister for the Netherlands.

As the decision in the Maastricht case, which originally came up some weeks ago before the board, is now undoubtedly close at hand, the Administration is practically leaving the issue to be worked out as the appraisers see it; which, in the opinion of practically every one, means that the contentions of the importers will be rejected, and that the idea of export price will be interpreted on the same lines as hitherto.

Where there are several export prices that are charged in different countries, according as commercial necessities seem to indicate, the export price which is to be taken as standard in the United States, according to the interpretation of our Government, is the highest export price which has been fixed for any country, and not the particular export price which happens to have been fixed in the case of a particular consignment.

Owing to the quasi judicial status of the board the authorities could not have interfered with its work, though they might have interpreted the provisions of point A in the German commercial agreement in such a way as practically to dictate to the appraisers what view they should take of the clause in future cases. This would have been equal to a modification of practice under the Customs Administrative Act. The question before the Government thus was whether it could afford to adopt such a modification, and the conclusion has been reached that it could not do so. This was on the ground that action favorable to the views of the Netherlands Government would have had to be extended to all other countries enjoying the benefit of the German agreement, including Germany herself, and this would then have opened exactly the possibilities of irregularity which have been charged by the critics of the agreement from the start.

Should the decision of the Board of General Appraisers be unfavorable to the contentions of the importers, as upheld by the Netherlands Government, the case may be appealed, and, meanwhile, it is probable that the Dutch authorities will continue their campaign for recognition of their point in view. Mr. Van Swinderon, who was formerly minister here, is taking a strong interest in the issue. Practically all the

foreign diplomatic representatives, it is thought, would be very glad to see the Dutch idea accepted, and will doubtless do what they can to advance the progress of the proposed interpretation.

THE TARIFF AND THE CUT GLASS INDUSTRY

Thomas G. Hawkes, president of the well-known cut glass manufacturers, T. G. Hawkes & Co., of Corning, N. Y., in an interview respecting the effect of withdrawing protection from the cut glass business, says:

"I ask the privilege of saying that a tariff for protection is vitally important for the successful conduct of practically all American industrial plants. Especially this is true as pertaining to the cut glass industry throughout the United States in general and the city of Corning in particular. The population of the city being about 16,000, and by a careful investigation of the matter, it is found that about 57 per cent. of this population is both directly and indirectly interested in the glass producing industry located here, therefore, any adverse change in the present schedule of duties pertaining to glass would work to the very great disadvantage of this industry locally and elsewhere through the country.

"Should a tariff for revenue only prevail by reason of Congressional legislation to that end, it would mean the eventual abandonment of the cut glass industry to foreign manufacturers of the product, or in order to keep the business in this country, a reduction of the cost of production to a competing point by a scale of wages as low as paid the foreign laborer in that line."

"I might, with other reasons, at great length particularize the far-reaching effects of so unwise a policy if pursued."

UNITED STATES SHARE IN AUSTRIAN CERAMIC EXPORT TRADE

According to a statistical return published by the *Sprechsaal*, Austrian exports of ceramic products amounted in 1907 to 79,597 tons, valued at about six and a quarter millions of dollars. The total exports and the United States proportion in several important branches, are shown in following table:

	Total Exports Tons	Exports to United States Tons
Ordinary stoneware, etc.....	401	18
White porcelain not specially classified	3,622	190
Decorated porcelain	13,109	2,452



IN THESE SIMPLE AND DIGNIFIED PIECES LAY THE CHARM AND BEAUTY OF GRUEBY WARE

ANOTHER AMERICAN POTTERY

GRUEBY WARE WITH ITS SINGLE LOW TONED COLORS AND MODELING IN CONVENTIONAL DESIGN IS AMONG THE BEST ART POTTERY

BY HENRY W. BELKNAP

TEN years ago there called upon the writer, who was then living in New York, a gentleman who presented an introductory letter and who wished to show some samples of a new American pottery made in Boston, and called by the name of its originator, "Grueby" ware.

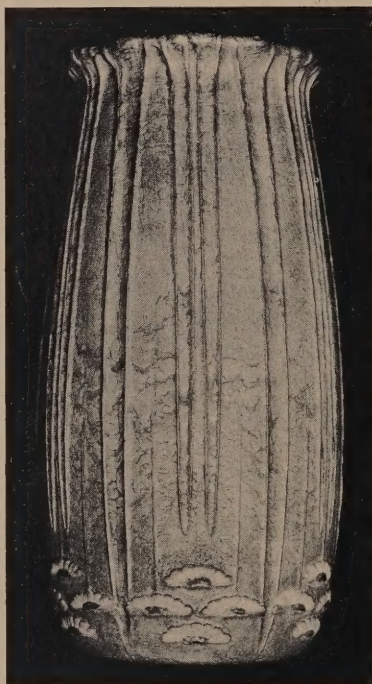
Having recently returned from several trips to Europe, with a fresh recollection of the achievements of the ceramists of England, France and Germany it was of real interest to find that progress in artistic pottery was being made at home.

The first impression was that in these simple and dignified pieces lay the charm and beauty, as well as a technique which placed them upon a par with the work of Delaherche, Bigot, Dalpayrat and other great Frenchmen whose work followed similar

lines. Since that time a fuller knowledge of Grueby pottery, and an opportunity to note personally the opinions of the best judges of ceramic work at the Paris Exposition of 1900, the Pan-American at Buffalo, in 1901, and also that of the jury at St. Louis, besides those of collectors and connoisseurs in other places, has only deepened the impression first gained.

Delaherche himself, whose opinion must be accepted as that of one thoroughly competent to offer valuable criticism from either the artistic or technical side, has said that the glazes were most admirable, and the designs, which were admittedly influenced by his own, were more successful than his.

Ignoring, for the moment, distinction between the various grades of hard and soft porcelain, stone-ware and



NOT TOO ELABORATE IN DESIGN

the softer potteries, each of which seems to demand different treatment as to ornament and glaze, the broad statement may be hazarded, although open to some exceptions, that decoration as applied to vessels of clay has been, until recent years both in Europe and this country, much too naturalistic in design and too elaborate in treatment to satisfy a cultivated taste.

Grueby, then, with its single low-toned colors, modeling in conventional design and low relief, and in every way conservative handling, conforms in style to the most rigid requirements. At the same time its suggestion of natural forms and leaf and flower decoration, together with its really delightful semi-matt surface and its mossy greens, warm yellows and cool blues, must appeal to all who love the beauties of nature.

Of the sundry variations in clay bodies each of which, as hinted above, calls for individual handling in the matter of decoration, porcelain from its refinement and delicacy of texture seems to invite the most dainty and subtle ornament, especially when covered with the usual high glaze. Of late years, however, the use of the matt glazes upon porcelain by the government works and Millet, Doat and others, at Sèvres, and by Mrs. Robineau, in this country, has made possible a broader, freer handling, and the results are infinitely charming.

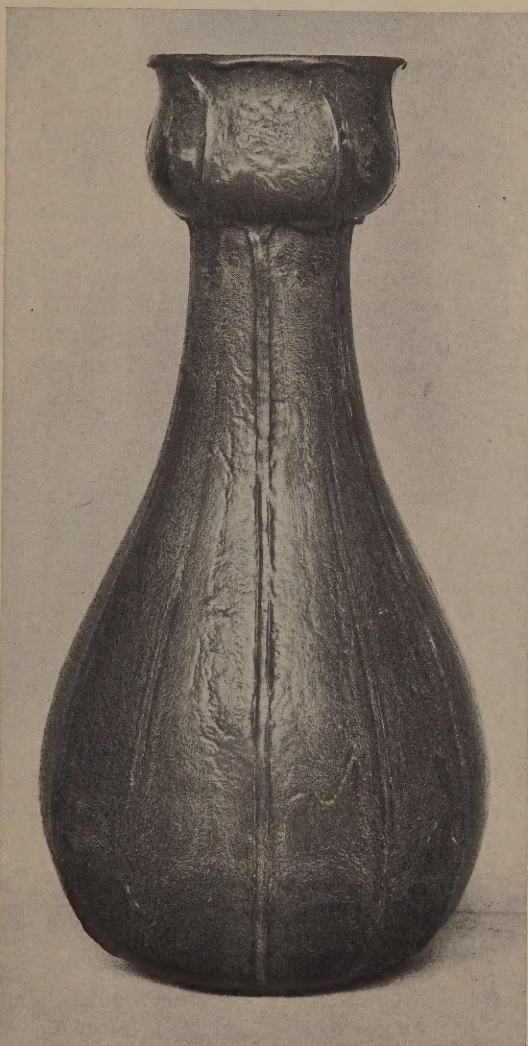
The less delicate bodies, such as stone-ware and coarse faience, suggest a more rugged and vigorous treatment, and in a general way it may be said that the coarser the body the less delicate should be the decoration, and the model-

ing and surface of Grueby seem to be admirably in accord with its rather coarse body, which the late Parisian collector and critic, Mons. S. Bing, placed midway between faience and porcelain.

Mr. William H. Grueby, after his association for fifteen years with one of the pioneers in clay-working in this country, the late John G. Low, of Chelsea, Mass., whose infectious enthusiasm inspired all his co-workers, founded the Grueby Faience Co., in 1897, in company with a number of Boston men; and this concern, which still exists, became widely known not only through the pottery with which this article is particularly concerned, but also from its production of architectural faience, garden pottery and tiles.

In July, 1907, the business was divided, a new company, the Grueby Pottery Co., taking over the business in garden furniture, pottery and tiles for other than constructional purposes. Both companies occupy the same buildings in South Boston, overlooking Boston harbor, and just below Dorchester Heights.

The pottery is all thrown on a wheel, turned by foot power, finished and modeled by hand, the ornamental motives being almost entirely taken from plants, but conventionalized to a marked degree. In some cases, and as a concession to popular demand for something a little gayer than a single color, flower motives are glazed in yellow or white upon the green, blue or yellow ground. The range of color comprises several shades each of green, yellow, blue, warm grey, a greyish purple and creamy white. This last color is sometimes produced



THE MODELING AND SURFACE OF GRUEBY SEEM TO BE ADMIRABLY IN ACCORD WITH ITS RATHER COARSE BODY WHICH IS MIDWAY BETWEEN FAIENCE AND PORCELAIN

with a crackle which is so close to that seen in old Korean pieces as to cause even an expert to look twice in order to convince himself that it is not one of these rare and beautiful oriental antiques.

The surface of Grueby enamels has much the character of a water-melon or cucumber, or the warm brown of a russet apple, and is full of delicate veining and mottling which give it an individuality entirely its own.

The forms, of which there are several hundred, run from small cabinet bits to great jars three feet high, and new ones are constantly added.

The firing of the glazes is done in large brick kilns with coal for fuel, at a temperature rising 2000° F., and the clay used is a mixture of which the larger part comes from New Jersey, giving a body which has varied at different times between pure white, grey and buff. That at present

in use is a light buff which vitrifies sufficiently to be almost entirely impervious to moisture even when unglazed.

In addition to the pottery in the form of vases, bowls and lamps a large variety of tiles mounted for use as plant or teapot stands are made both in plain colors and with designs, the series illustrated being inspired by that phantasy of Lewis D. Carroll, "Alice in Wonderland" while others bear archaic animals, conventional flowers and landscape.

The increasing interest in formal gardening has created a demand for garden furniture,

sun-dials, fountains, pots for plants and so forth—and many interesting objects of this class have been produced both in unglazed terra-cotta or in the matt enamels. These call for more careful notice than the limits of this article permit and it is proposed to deal with them at an early date.



THE USE OF MATT GLAZE HAS MADE POSSIBLE A BROADER, FREER HANDLING



NEW GERMAN TECHNICAL SCHOOL FOR PORCELAIN INDUSTRY

The busy city of Selb, near the frontier, between Saxony and Bavaria, owes its rapid development to the porcelain industry, represented by five large factories and several painting establishments. In the immediate vicinity are half a dozen other factory towns in

the same line, so that ample scope exists for the technical school, which has just been opened at the first-named city. Systematic instruction in industrial art drawing and modeling will form the basis of the first courses projected, chemistry and mathematics being taken up at a later period. Herr Fritz Klee, the noted Munich architect, has been appointed director of the new institution.

NEW GRAPHIC PROCESS FOR TRANSFER DESIGNS ON PORCELAIN, GLASS, ETC.

According to *Bruhn's Fachblatt*, among the novelties which attracted notice at the recent Leipzig Fair, was the process patented by the Pantophot Company, formerly Alfred Hans, Berlin. Although photographic reproduction on paper has made considerable progress, there has been a want of a cheap and effective process applicable to glass or ceramic ware. This requirement, it is claimed, has been met by above invention which is not mechanical printing but a very economical form of photographic contact copying, equally applicable to round and flat surfaces.

Designs can be reproduced in one or more colors, and in all gradations of shade; the process effecting a considerable saving in the preparation of new designs at nominal cost. It is said to be very simple in its application and not to require technical skill for its operation.

UNDERGLAZE PHOTOGRAPHY SAID TO BE PERFECTED

ALBERT E. HERPIN, of Trenton, N. J., is said to have perfected for the first time in this country, a process of photography as underglaze decoration for all kinds of beleeck, china and porcelain ware.

Experiments with this process were conducted by Herpin in the kilns of Crescent Pottery, where he is employed as a decorator. He met with many failures, but finally brought perfect pieces from the kilns.

The underglaze photographs are known as the Photo Decal process, and kilns, lithograph stone and wax have to be used to perfect the work.

A wet plate negative is made in relief by the washed-out process on a lithograph stone, from which a wax casting is taken, a fine floured grain being used to break up the half-tones. Heavy albuminized paper is then placed over the wax casting, which has been previously coated with a special oil. It is left forty-eight hours to dry. The biscuit plate is prepared by a special coating of gum.

The transfer of oil on the albuminized paper is placed on the biscuit plate while very hot. When the paper is stripped from the plate it leaves a body of oil on the biscuit plate, which is dusted in any underglaze color in a special dusting box, built for that purpose. Hot and

cold temperatures play an important part in the work. It requires nearly five weeks to complete the product.

William F. Tootell, manager of the National Art China Company, says: "Mr. Herpin has reached the highest pinnacle of proficiency in difficult photography on china. After months of discouragement he has accomplished what has always been called an impossibility, namely, underglaze photography."

John W. Wigley, head designer and decorator for the Trenton Potteries Company, says: "Mr. Herpin, after numerous attempts, has produced photography on china in underglaze, which has surprised those who have spent most of their life in the decoration of ceramics. I believe there is a great future for this high-class work. Mr. Herpin has proved himself a genius."

PERMANENT METALLIC COLORS ON PORCELAIN AND GLASS

Dr. Hans Kittel, a Vienna chemist, has applied for an Austrian patent, for the treatment with permanganic acid salts of metallic deposits on porcelain, glass, etc. By certain changes of temperature, the durability and concentration of the coloring substances are ensured.

GERMAN INVENTION FOR PRINTING PLATES AND DISHES

According to the *Deutsche Töpfer-und Ziegler-Zeitung* the decoration of plates, dishes and similar ware has hitherto been effected either by hand painting or by ordinary rubber stamps. The former system, by reason of its cost, was only applicable to the finest ware; while the latter not only required a new stamp for each shape, but the ornamental effects thereby produced were only to a limited extent of an artistic character. Printing rollers have, therefore, been used, fixed laterally, under which the ware to be printed revolved; but their limited capacity prevented adoption by large manufacturers.

A recent German invention covers an arrangement, by which the printing roller is so fixed to a spindle centrally placed over the ware, that the printing apparatus not only can be adjusted for each shape, but can be easily let down upon the ware and lifted from it.



IN CUT GLASS BETTER AND MORE GRACEFUL SHAPES ARE ESPECIALLY NOTICEABLE THIS SEASON

PHOTOGRAPHED SPECIALLY
FOR POTTERY AND GLASS

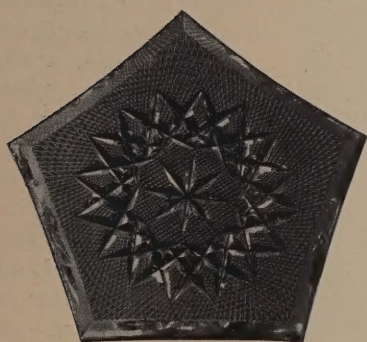
✦ ✦ COURTESY OF ✦ ✦
THE LIBBEY GLASS CO.



THE NEW MOSAIC CUT GLASS IS ONE OF THE LATEST AND BEST INTRODUCTIONS

GLASSWARE

ITS PERFECTIONS AND IMPERFECTIONS—UNAVOIDABLE MARKS ON PRESSED WARE—CUT GLASS AND EXQUISITE FRENCH IMPORTATIONS



SECTION SHOWING THE MOSAIC CUTTING

of the most common necessities of life. The cheap pressed glass goblet is just as capable of conveying to the lips a pure, sparkling draught as the delicately blown and drawn goblet whose wondrous brilliancy seemingly floats its exquisitely engraved or gilded orna-

THE diversity of treatment to which glass as a working medium lends itself seems to be almost limitless, yet its practical commercial products are really confined to some

ment upon a flimsy bubble only a little less attenuated than the surrounding atmosphere in which it exists—yet, for the one we may pay forty-eight cents a dozen and for the other thirty-six dollars a dozen.

They all have their comparative virtues—all have their defects; and it is quite as important to the dealer and purchaser of the pressed glass to know its merits and demerits as it is that the dealer and purchaser of the high art ware should be satisfied he is getting his money's worth.

It can be fairly assumed that the high-priced ware should always make a close approachment to all that is perfect in material and workmanship, and any blemishes are, therefore, justly open to criticism. We have, however, to make reasonable allowance for what may appear to be defects in the cheaper grades, such, for instance, as ordinary pressed glass.

There are defects often noticeable in pressed



COLONIAL PRESSED GLASS A STAPLE COMMERCIAL LINE WHICH HAS COME TO STAY

glass, which can and should be avoided in manufacture. But there are others which, at the prices the ware is produced for, are commercially impossible of prevention.

A western house recently returned a large shipment of pressed tableware of the colonial pattern to a manufacturer because some of the pieces presented a fine network of lines so small as almost to defy the sense of touch. The buyer for this western house had a just right to cast back upon the manufacturer this faulty ware. The defect, which is known to the trade as "crizzling," is inexcusable, although easily explainable. The moulds, carelessly, are allowed to cool while the piece is being pressed. This chills the surface of the glass, and the difference between the sudden contraction of the surface and the slower contraction under it is sufficient to cause the surface to split up into fantastic and almost infinitesimal lines of surface fracture—the result is that the piece is crizzled. Thousands of pieces of crizzled glassware, however, are redeemed in every glass factory. A corrective for this fault exists in the "glory-hole," so there is no

good excuse for a manufacturer to ship out pieces with this defect; it shows that such glass is "unfinished." The "glory-hole" is a circular aperture in the side of a domed furnace, into which the piece of glass is thrust on an iron punty (or holder) after it comes from the mould. This process accomplishes a partial re-melting of the piece, which should flow the surface enough to give it a brilliant finish, thus correcting any defects like crizzling, and also smoothing the edges by melting in rough protuberances left by the mould.

A "shrend" is a somewhat similar defect, and

consists generally of a single and isolated hair line, which may occur on any part of the surface, but usually it is to be looked for near the bottom of a piece or upon or adjacent to the edge. This slight defect is so nearly impossible to guard against in the manufacture of ordinary pressed glassware, that it is out of all reason for a dealer to make complaint on this score, unless, indeed, the pieces display so many and such extensive shrends as to prohibit sales. Shrends may be occasioned by reason of improper handling in the shaping or finish-



BACCARAT ROCK CRYSTAL IS A HIGH TYPE OF WARE



AMERICAN MADE COLONIAL TABLEWARE TAKEN FROM THE BEST FRENCH SHAPES

ing processes, but are also undoubtedly due to slight local influences of temperature in the annealing or hardening process, which is accomplished by running the pieces through a traveling lehr. Some lehrs are several hundred feet long, and the glassware starting on its travels at one end, emerges at the other, after having been subjected on its way to various increasing and decreasing degrees of heat. It is not surprising that at some point in this long journey some of the pieces should undergo too sudden changes of temperature—and presto, the shrend is born to unavoidably exist as long as the life of the article itself, for there is no practicable method of ridding the parent piece of this undesirable barnacle.

Shear marks, another species of “defects,” are, like the shrend, practically unavoidable. These look like raised ridges in the glass, and are, necessarily, produced at a point where the piece is cut from the mould. The glory-hole does all it can to eradicate them, and partially accomplishes it, but not wholly.

Then, there are the sectional mould marks. They are not to be desired. But while the glory-hole again does all it can, these marks still persevere to some extent, and it is again unreasonable to expect pressed glass to come into existence without them. These marks are almost invariably characteristic of “flat-footed” stemware. A goblet, which is cast in a sectional mould, has a base which is cast flat, so

that it may be readily ejected from the mould, and, therefore, the mould marks are left strongly imprinted. Stemware, with the cup-shaped foot, is cast in a solid mould for the main bowl of the piece, and a sectional mould for the stem and foot, the base being then made to attach to the stem in the shape of an inverted cup small enough to be drawn up through the solid part of the mould, after which it is flattened out to shape. The action of shaping and flattening out the foot requires the help of the glory-hole, and tends to draw out the glass composing it. Thus, the surface of the foot shows little or no sectional mark, although the lower part



FINE EXAMPLE OF NEW FRENCH STEMWARE

of the mould, including the stem and the cup-foot, is in two sections, which are joined to the solid mould, which casts the upper or main bowl of the goblet without a mark. So, in stemware with cup-shaped feet, one can reasonably expect to find a minimum of mould marks.

Still another often so-called "defect" is the crease to be found in the handles of pressed pitchers, sugars, etc. This crease is not due, as so frequently supposed, to the "bending" of the handle into shape. The handles are cast with the body, which is usually done upside

are extended sufficiently to allow for forming the bottom of the piece. This extra length of the sides is, on being remelted, lapped over and drawn to a center by an iron which twists it at the center, forming the bottom. The iron is cooling the glass at this point during the operation, and on removal creates a certain twisted appearance and a fracture. This is the "cold spot," which creates so much vexation. But it is commercially unavoidable.

Various shaped bowls may all be pressed in the same pattern mould and shaped afterward. We may have one five inches high, of



BEAUTIFULLY DISPOSED PATTERNS AND GOOD SHAPES CHARACTERIZE THE LAUREL CUT GLASS

down. Some of the molten glass begins flowing down the mould into the handle from the body of the mould, while an instant later a flow begins to enter that part of the mould at the other end of the handle, and flows upward. These two streams have slightly cooled by the time they meet—the jointure is formed more or less imperfectly, hence the "crease." Nobody knows how to avoid this; therefore, it would be better explained to customers rather than have them send the piece back as "imperfect."

The "cold spot" at the center of the bottoms of pitchers, sugar bowls, etc., is still another reasonable and necessary "defect." Enough glass is poured into the mould, and the sides

globular shape, the edge being drawn in to a small diameter; another may be of about the same height, with the edge flared outward; and still another, from the same mould, may have the sides flared and dropped into the shape of a plate only two inches high, but of correspondingly greater diameter. If, in any of these pieces one side droops in cooling a trifle more than the other, it affects the symmetry of the piece; but if the piece is not actually distorted it can hardly be looked upon as defective, because it is practically impossible to make any two pieces exactly alike after they have passed beyond the control of the mould. Therefore, a reasonable amount of latitude must be allowed in criticising the symmetry of such pieces.

Colonial pressed glass is now much in favor, and its popularity seems to warrant a belief that it has come to stay. Choice lines are made by A. H. Heisey & Co., Inc., of Newark, Ohio, who were one of the pioneers in this line. The Duncan & Miller Glass Co., of Washington, Pa., are now putting out an especially attractive assortment, the designs of which are taken from examples of the best French shapes, as may be seen by referring to the illustrations.

Genuine cut glass is generally considered to be cut from a plain blown blank, as fully described in the September issue of POTTERY AND GLASS. But there is an enormous amount of cut glass upon the market which is cut from "figured blanks," which are cast or pressed in a mould. This ware has now reached such a high state of development that it is difficult of detection. Passing the fingers over the cut edges to *feel* the sharpness of cut, is not an in-

which, indeed, compares favorably with even their own work on regular blanks.

A very beautiful new effect in "Mosaic" cut glass is being introduced by the Fullwood Cut Glass Co., of Philadelphia. The interest of the piece illustrated is greatly enhanced by introducing a new treatment which secures a certain frosted softness to parts of the design, creating by comparison a seemingly greater brilliancy of the deeper cuttings and patternings. The small diamond cuttings, forming the soft background, as illustrated in the small section of design, are cut after the piece is otherwise finished and polished. The result is charming beyond description, highly artistic, and endows the article so treated with undoubtedly large selling possibilities.

It is gratifying to note that the cut glass manufacturers are paying special attention this year to an improvement in shapes. This is



AMERICAN CUT GLASS CANNOT BE EXCELLED ❧ ❧ ❧ ❧ ❧



BOHEMIAN GILT INTAGLIO ❧ IMPORTED BY KOSCHERAK BROS ❧ ❧ ❧ ❧ ❧

fallible method, but there is another which is nearly if not quite infallible. If you will pass the tip of your finger over the smooth *inside* surface, pressed glass will reveal itself in quite distinct undulations, which are especially noticeable as the finger passes over that part of the inner surface directly over the deepest or heaviest cuts. When "pressed cut glass" was first introduced, the price was maintained at a parity, or nearly so, with that of glass cut from the blank up. Keen competition, however, soon depressed the price, until now much of it is offered at a price that frequently arouses immediate suspicion regarding its quality. In justice, it must be said that many pieces almost defy even the expert, and may be said to be practically of equal value. It would be hard, indeed, to find a more beautiful piece of cut glass than the examples from the Laurel Cut Glass Works,

especially noticeable in the new samples from the Libbey Cut Glass Co. The exquisitely cut and gracefully shaped set of two pieces illustrated bear out the above observation. This set was taken from their splendid exhibit under the management of C. H. Taylor, at 57 Park Place.

Among higher priced ware, new samples of imported glass, especially the French, are full of interest and novelty. A. Gredelue, agent of the Cristalleries de Baccarat, who has just returned from Paris and Baccarat, has made a most successful selection of samples to suit American taste. Fortunately, he reports having been able to make such arrangements this year as will insure early deliveries for the ensuing season.

The glass works at and near Baccarat are among the largest in the world, employing

jointly over 5,000 workmen, 200 being employed on metal mountings alone.

In interviewing Mr. Gredelue, he displayed great enthusiasm over the progress noted at Baccarat, and mentioned two new factories, one at Bertrichamps, near Baccarat, opened especially for the manufacture of electric chandeliers, brackets, ceiling lights, etc., and the other one at Rambervilliers, also in the neighborhood of Baccarat, devoted to perfume bottles only.

The first charter for a glass factory at Baccarat was granted to the Verrerie Sainte-Anne by the French government in 1765, covering only plate glass and common ware. The scheme was originated by the Bishop of Metz, together with M. Antoine Renaut and other industrial men of the time, who wished to clear the land, and at the same time make good commercial use of the wood from the great forest. No crystal glassware was made until M. d'Artigues, a manufacturer of Voniche, Belgium, who, on account of government restrictions, was unable to satisfactorily import into his own country the

necessary raw material, moved his works to Baccarat and there developed a factory on a large scale. In 1822 a reorganization was brought about, culminating in the establishment of Messrs. Godard & Cie, the factories being exploited from then until the present day as the Cristallerie de Baccarat. This organization has carried the business on after the most approved plans, and, although the forest fuel has been long since consumed, and materials have to be sought for in many parts of the world, there is still sufficient reason for the maintenance of the works to be found in the tradition and experience of the workmen of the district, who have been trained from childhood.

Some very fine examples of imported glass are to be found at Koscherak Bros., their new importation of Bohemian intaglio gilt ware being especially interesting. They also display well selected lines of domestic cut glass—some of which is cut from figured blanks (pressed glass), which compares well with their better lines of genuine cut glass.

HAVILANDS PUTTING UP WORKS IN GERMANY

According to German reports, Messrs. Haviland of Limoges, are putting up a factory at Marktredwitz, for the purpose of supplying their German trade. The works are said to be progressing slowly and will not be completed, it is stated, for several years. Next spring, however, three kilns are expected to be in operation.

POTTERY AND GLASS IN SPAIN

There are several porcelain factories in Spain making good qualities, but there is, nevertheless, a good demand for imported products. Most of the porcelain comes from France, while the bulk of the stoneware is from Germany and England.

In glass vases there is a large import from Bohemia, finer crystal ware being supplied by France and Belgium.

POTTERY AND GLASS NOTICED BY ANOTHER EUROPEAN PUBLICATION

In its September issue, *Kunstgewerbe fürs Haus*, an interesting and beautifully gotten up art publication, says:

"A new journal started in New York last

July is POTTERY AND GLASS which contains many matters likewise of much interest to Germany and has the advantage of many articles being handsomely and profusely illustrated."

Reference is also made to the paper on Russian Porcelains in the number reviewed, which has attracted considerable notice in Europe and which was reprinted in various leading European journals, the *Kunstgewerbe fürs Haus* adding:

"The general interest for porcelain and majolica steadily increases. The growth of literature on the subject in all countries having materially contributed to that result. Thus the Imperial Russian Porcelain Manufactory has brought out a richly illustrated work partly in colors, the bulk of the text being, however, in Russian and thus appealing to only a limited circle of readers."

GERMAN DESIGNERS ORGANIZE

A national organization of German designers has been formed at Berlin. Its special object is doubtless to insure uniform action on the question of designers' fees, regarding which the German Federation of Industrial Art Associations has been formulating a series of regulations.

AMONG THE POTTERIES

THERE is a growing demand for American pottery specialties, and the manufacturers have been quick to grasp an opportunity to increase the production of these goods. The sale of toilet ware has been decreasing during the past few years because of the increase in stationary washstands, and the past year has been a bad one for the sale of dinner ware. Hence, the manufacturers were glad of an opportunity to make something else that would meet with a ready market.

Business with the potteries of the West is not what it was a year ago. The plants are not being worked in full throughout the territory, although in some instances several potteries are running about up to their limit. This, however, is an exception to the rule prevailing throughout the territory.

Following the crockery exhibit in Pittsburg, in January and February, the lines will be moved into New York, where another show will be held in connection with the display of the importing houses. The scheme to have a crockery show only in New York does not seem to meet with popular favor.

The United States Pottery, at Wellsville, Ohio, has resumed under the management of Henry P. Knoblock, formerly of East Liverpool, Ohio.

George L. Sipps is estimating on plans by J. C. Jeffries, an architect, for a two-story addition, 70 by 150 feet, to the plant of the Camden Pottery Company, Camden, N. J.

A plain rose jar is a new American china clay novelty, to be brought out by the Pope-Gosser China Co., of Coshocton, Ohio. The company has been the first to develop the manufacture of specialties out of American china clays.

Jardinières and pedestals are being made a specialty with the Radford Pottery Co., of Clarksburg, W. Va. Many new shapes and decorations in these goods are to be brought out for next season's trade, and they will be ready for the buyers late in December.

A new dinner shape has been issued from the Salem China Co., Salem, Ohio; and at Sebring, Ohio, a few miles west of Salem, the Sebring Pottery Company has brought out a new dinner service, colonial in shape, and shown in a number of decorations.

A reorganization of the Wheeling Potteries Company will probably be effected before the close of the year. The company has been closing out its general white ware lines for several months, and an arrangement will probably be

made to manufacture china goods in these plants after they resume operations.

The annual meeting of the United States Potters' Association will be held in Washington, D. C., during the first two weeks in December. The program of business for this meeting will be arranged about November 25.

At the Rookwood Pottery, in Cincinnati, a new line of ware, so far as decoration is concerned has been completed. Instead of the usual brown glaze, a handsome blue glaze, with underlaid decoration, is being manufactured. As a work of art, it is probably equal if not superior to former lines.

The Deldare ware that is being made by the Buffalo Pottery Co., wherein hand decoration is shown, underglaze has been one of the best novelties of the fall season. There is nothing exactly like this ware made in this country, and, like the line of jugs this firm made, the patterns are exclusive.

When the Secretary of State, of West Virginia, issued a charter for the H. R. Wylie China Co., of Huntington, W. Va., the capital stock was placed at \$100,000, of which \$500 had been subscribed and \$50 paid in. The company proposes to operate the property formerly controlled by the Huntington China Co.

An immense line of souvenir and calendar plates are being made by the French China Co., of Sebring, Ohio. The decorations are different on each pattern, and sales have been unusually heavy.

At Cleveland, Ohio, the Board of Education has taken up the plan of having a course in ceramics in the high school. This will be the first public school in the United States to have such a department, outside of one or two State institutions.

NEW FRENCH CERAMIC FACTORY

A company has been formed at Chateauroux (about 85 miles south of Limoges), for the manufacture of light ceramic ware at Carroir. The capital is 100,000 francs (\$20,000), the duration of the company being fixed at twenty-five years.

A committee has been created by the British Government to consider the dangers attendant on the use of lead in pottery, and to report how far these can be obviated by improved appliances and methods in lead processes by the limitation of harmless compounds for raw lead, or of other materials for lead, and by other means.

AMONG THE GLASS MANUFACTORIES

THE glass market continues to maintain a steady position. There is little change in the production at the glass centres, and jobbers and wholesalers, together with department stores are buying rather freely, anticipating future business on a larger scale than has been noticed in the past six months. The movement into channels of consumption is still under the normal for this season of the year. Dealers are confident there will be a marked change for the better during the coming month. So far as prices are concerned, it is a buyer's market, and the shrewd buyer is able to obtain his own price on many articles, especially in the blown lines. Some manufacturers admit now that, according to prices being offered, goods are being sold, in many instances, for less than the cost of manufacture.

The rebuilding of the parts of the Haskins Glass Co.'s factory, at Martins Ferry, which was burned several weeks ago, has been started, and an insurance of about \$5,000 was collected by the firm. The offices of this company have been removed to Wheeling from Martins Ferry, where sample rooms have been opened. Hereafter, all business concerning the factory will be transacted at the Wheeling offices.

The North Wheeling Glass Works has resumed, giving employment to 150 to 200 men. The plant was idle most of the summer.

New etched patterns are being brought out by the Central Glass Co., of Wheeling. This concern bought some molds from the receiver of the Rochester Tumbler Works, when that company suspended operations early this year.

The Macbeth-Evans Glass Plant, at Charleroi, Pa., is running to the full capacity. Four furnaces and a new tank are now being used and the quantity of ware being put out is more now than ever before. A large force has been put to work and the plant is making a record production of glass.

T. C. Wheaton Company, glass manufacturers, Millville, N. J., resumed operation at their plant on October 15. A new continuous tank replaces one destroyed by fire last season. Day and night shifts are at work. Other factories at the South Millville plant went into service about the same time.

New pots have replaced those unfit for use in the A. H. Heisey plant, at Newark, Ohio. This company has kept its plant in constant operation throughout the year. The cut and table lines have been selling better than ever.

The H. C. Fry Glass Co., at Rochester, Pa., is operating its factory on better time than ever. Holiday orders for cut ware are increasing, and at the same time the company is getting out a lot of new designs for next season.

The Oriental Glass Company, of Pittsburg, is making a specialty of ruby stain work on glass novelties for the holiday trade. Besides this, amber, crystal, gold and green ware is also being manufactured.

Department store buyers and jobbers are finding the Nocrac gas and electric globes of the Fostoria Glass Co., Moundsville, W. Va., among the best patterns and designs offered this fall. The company has a larger variety of gas and electric globes this year than during any other season.

Chattels of the National Glass Co. are being sold by Harry S. Toynbee and Addison Thompson, receivers for the company. The property or plants of this company are to be put under the hammer by an order of court, which has authorized a trustee's sale for November 10, in the Court House at Pittsburg.

The "Book Student" lamp, with a seven-inch green plated shade, is a novelty in lamps just put out by the Consolidated Lamp & Glass Co., of Coraopolis, Pa. This company is having a larger lamp and globe line arranged for next season than ever before.

Cut sunburst patterns of the United States Glass Co., which are shown on a line of decanters, jugs, stemware, berry sets and tumblers, proves an attractive pattern, and the company is receiving many orders for the entire line.

The Dugan Glass Co., at Indiana, Pa., is working its plant full time. The company makes a specialty of colored lemonade and water sets, and also a line of table ware. The lines of vases and specialties are always being increased.

An order has been entered in the United States Court at Wheeling, W. Va., for the filing of the first account of Erskine and Thompson, receivers of the Riverside Glass Co., of Wellsburg, W. Va. This is in the case of the National Glass Co. against the former corporation.

Nearly one hundred pieces are now included in displays throughout the country of the Chippendale tableware patterns of the Jefferson Glass Co., of Follansbee, W. Va. The line is to have additional increases.

Bureau sets in an endless variety are being shown by the Hocking Glass Co., Lancaster, O.

TRADE NOTES

Frank Mitzel will open a general store at Midletown, Ohio.

P. J. Lindblad is opening a new crockery and glassware store at Gladstone, Mich.

The Grenada Mercantile Co., of Grenada, Miss., suffered a severe loss by fire October 14.

General store of J. I. Warren, at Hackley, La., destroyed October 19. Loss, \$15,000. No insurance.

The brick work for the first story of the great Bell pottery building, in Findlay, Ohio, is about completed.

At Paintsville, W. Va., the general store of A. J. Brown & Co., was destroyed by fire October 9. Loss, \$8,000.

A spectacular fire, on October 22, destroyed the Merrimac Pottery, of Newburyport, Mass. Loss, \$2,500; partly insured.

W. K. Andrews recently took charge of the china and glass department of the Ware & Dally store, at Passaic, N. J.

The general store of Allen & Hamilton and two smaller establishments were destroyed by fire at Bradley, Ark., October 21. Loss, \$50,000.

The newly fitted up china and glass department of the Howland Dry Goods Co., Bridgeport, Conn., is in charge of Albert A. Sprague.

Seven thousand dollars' worth of stock was destroyed by fire, October 14, in the department store of Clark & Co., at Virginia, Ill. Insured.

Frank W. Allaire, superintendent of the American Porcelain Co., Trenton, N. J., shot and killed himself October 11, at the home of his father-in-law, Noah W. Bock, in that city.

John McClellan & Co., of Houston, Texas, do an immense business in china, glassware and lamps, drawing their trade from a large section of country surrounding Houston. John McClellan is president and manager.

F. W. Jenkins & Co. have removed from 25 West Broadway to the fourth floor of 42 Park Place, where over six thousand square feet of floor space will provide ample room in which to display their greatly augmented exhibit of Avenir (Limoges), Royal Crown Derby, and B. & G. Copenhagen ware.

James F. Markey, for ten years city salesman in Denver, has opened a hotel china and glassware house in Denver. For the past five years Mr. Markey has been with John Carson & Bro. Crockery Co. He is one of the best-known salesmen in Colorado. His store is under the Adams Hotel and close to all the large hotels in Denver.

Contracts have been awarded through Architects Haskell & Barnes, of Baltimore, Md., for converting the old Crook-Horner warehouse, at the northeast corner of Howard and Saratoga Streets, owned by the estate of Joseph H. Riegan, into a department store. No deal has been closed as yet with a tenant for the property.

UNITED STATES GLASS TRADE WITH CANADA

According to a report of the Belgian Consul at Ottawa, the aggregate Canadian imports of glass and glassware represented in 1902, \$1,932,539, and in 1906, \$2,680,274. The bulk of the imports were from three sources, as follows:

	1902	1906
Great Britain.....	\$388,504	\$761,748
United States.....	523,820	678,763
Belgium.....	600,549	823,927
Other Countries.....	419,666	415,836
	<u>\$1,932,539</u>	<u>\$2,680,274</u>

Of the United States proportion in 1906, about one-third seems to have been in ordinary glass; about equal proportions being in glassware (jugs, globes, tableware), and in other kinds of glass. Germany seems to have furnished about one-third of the amount described as from other "countries."

The Canadian production of glass and glassware increased between 1900 and 1905 to almost exactly the same extent as the imports, its development being shown as follows:

	1900	1905
Glass.....	\$995,401	\$1,421,773
Cut glass and ornamental glassware.....	88,600	209,026
Mirrors and plate glass.....	265,535	458,789
	<u>\$1,349,536</u>	<u>\$2,089,588</u>

In the report of Mr. Richard Grigg, special commissioner, sent by the English Board of Trade to investigate the prospects of Canadian business with the mother country, it is practically admitted that notwithstanding the preferential tariff and the desire of Canadian buyers to favor English manufacturers, this sentiment only partially offsets the geographical advantages possessed by the United States for Canadian trade. One important firm of English glass manufacturers is said to have worked up a large trade with Canada by carrying stocks at the principal centres of distribution.

PERSONAL

Francis Ruhe, of Fensterer & Ruhe, sailed for Berlin, on the Kaiser Wilhelm II, October 13.

The Wise-Smith Co., of Hartford, Conn., has placed F. A. Clark in charge of the china department.

William F. Walker is in charge of the china and glass department of the E. W. Edwards store, at Syracuse, N. Y.

W. C. McMillan, formerly buyer in the E. W. Edwards store, Troy, is now with the D. B. Fowler Co., Glens Falls, N. Y.

Representing Robert Slimmon & Co., of 96 Church Street, Harry S. Clarke is in the Northwest and Thomas Downs has been covering western New York.

Lucien B. Martin, formerly of the Fostoria Glass Co., is now secretary of the Lancaster (Ohio) Glass Co.—a new concern, manufacturing general glassware.

The South Jersey Glass Co. had a claim of \$1,642 in the recent bankruptcy proceedings against the John H. Woodbury Dermatological Institute, of 22 West Twenty-third Street. Other claims aggregated \$25,219.

F. A. Schwill Co., dealers in glassware, at No. 312 Maine Street, Cincinnati, Ohio, a \$50,000 corporation dealing largely in saloon goods, are in the hands of a receiver, owing, it is said, to the recent local option elections in Ohio.

A recent fire on the second floor of four-story brick building, No. 1427 East Main Street, Richmond, Va., occupied by J. H. Rose & Co., crockery, glass and stove merchants, damaged building, stock and fixtures \$50,000. Total loss from fire and water, \$60,000.

The incorporation of the J. D. Bergen Co., in Chicago, recently gave rise to a rumor that the cut glass departments would be removed from Meriden, Conn., to make room for the brass works. It is understood, however, that the cut glass work will still be done in Meriden.

Terre Haute, Ind., has a new variety store, of which Louis Adams is the proprietor. He opened October 10 with a large stock of china-ware, glassware, lamps, graniteware, tinware, woodenware and toys. The new store is in the room formerly occupied by the old 5 and 10-cent store.

A disastrous fire in Jackson, Miss., October 9, destroyed fifty thousand dollars worth of property. One of the heaviest losers was the Blackman & Weiland Stationery Company, of St. Louis, though insured for full value. This com-

pany had just opened up a magnificent line of cut glass, china, pictures, carpets, ornaments and Christmas novelties.

DEATH OF WILLIAM H. LACY

William H. Lacy, Sr., for a long time owner of the Anchor Pottery, Trenton, died October 1 at his home, on Belles Island, in the Delaware river, below Trenton. He was in his 78th year.

DEATH OF EMANUEL BERGMAN

Emanuel Bergman, senior member of the firm of Emanuel Bergman & Co., of No. 25 West Broadway, died Thursday, October 8, at his home, No. 42 West Ninety-second Street.

MR. H. B. WHEATLEY RETIRES

After occupying that honorable position for close upon thirty years, Mr. H. B. Wheatley has resigned the assistant secretaryship of the Royal Society of Arts, London. Mr. G. K. Menjies, secretary to the Academic Registrar of the University of London, has been appointed to the office.

PLANTS OF THE NATIONAL GLASS CO. SOLD.

At a public sale held in Pittsburgh, November 10, the first mortgage bondholders of the National Glass Co. secured full title to all the properties and patents of the company. The amount bid was \$545,000. The McKee-Jeannette plant brought \$545,000. The second mortgage bondholders derive no benefit from this sale, although their holdings, amounting to \$1,900,000 will not be entirely lost as the bonds were sold at a very low rate besides being used for collateral for loans.

A NEW CERAMIC SUBSTANCE

The *Moniteur de la Céramique et de la Verrerie* reports the invention of a process for the formation of a new ceramic substance, specially adapted for the manufacture of articles exposed to sudden changes of temperature and likewise resisting the action of alkalis or acids at high degrees of heat. It is thus particularly suited for the manufacture of articles for use in the chemical industry, as well as for decorated porcelain. It is composed about half of kaolin or other clay, and one-half of a vitreous composition, with a high percentage of silicic acid.

Mark on Decor

J. POUYAT
Limoges

Mark on White

J. P
—
L
FRANCE

Paroutaud & Watson

Importers of French China

37 & 39 Murray St. N.Y.

Sole Agents for J. Pouyat Limoges France

Established in 1783

Five Crosses of the Legion of Honour, awarded at different Expositions

Several Grands Prix

NEW CORPORATIONS

Cartersville Mercantile Company, Cartersville, Iowa; capital stock, \$10,000. Dr. A. Comoe, Jr., president.

New Club Mercantile Company; John Simons, Sam Samson, Andrew Ackerman, Erick Enstrom; \$10,000; Telluride, Colorado.

Vaughan & Sons' Company, of La Conner, Wash.; general merchandise; capital stock, \$10,000. By L. W. Vaughan and Jacob Vaughan.

Haas & Seiffer Co., Evansville, Ind.; capital, \$15,000; to buy and sell merchandise. Directors, Edward G. Seiffer, Frank J. Haas and Elizabeth Seiffer.

Chaffin Mercantile Company, of Breckenridge, Mo.; capital, \$25,000. Incorporators—Robert E. Chaffin, H. H. Heater, Edgar Salisbury and others.

Articles of incorporation of the De Wolfe-McKay Company, to carry on a general mercantile business at Milford, Beaver county, Utah. The capital stock is \$75,000.

Estacada Mercantile Co., principal office, Estacada, Ore.; capital stock, \$25,000. Incorporators—R. W. Cary, Charles E. Dubois, W. F. Cary, J. W. Reed and A. E. Sparks.

Towne Hardware Co., Saratoga Springs; to deal in hardware and glassware; capital, \$20,000. Incorporators: Arthur E. Towne, Francis L. Towne, J. Blaine Towne, Saratoga Springs.

The Pioneer Mercantile Co., of Indianapolis, Ind., has been incorporated with \$10,000 capital. The directors are John C. Allison, Clara Allison, Grace N. Allison, Fannie Vonderheide and Ralph Allen.

China Hall Co., Boston; wholesale and retail china and glass; capital, \$50,000. President and treasurer, Felix Vorenberg, Hotel Victoria; clerk, Charles H. Brown, No. 126 Winthrop Street, Winthrop.

Bostow Manufacturing Company, of Weston, W. Va., to deal in glassware; authorized capital stock, \$75,000; incorporators, Harry Bostow, H. A. Bechter and William G. Schmidt, of Pittsburgh, Penn.; George I. Keener and Thomas Bostow, of Weston.

Benjamin J. Cobb, Dr. A. J. Perkins, E. S. Crosby and Attorney Jerry V. Kline, are among the incorporators of the Cobb Mining and Manufacturing Co., of Lake Charles, La., with \$100,000 capital, divided into 100 shares of \$100 each. To purchase, lease, or otherwise acquire, land,

containing minerals, clay, sulphur, rock, oil, gas, or other valuable substances, and to produce and manufacture same. To deal in brick, china-ware, pottery, face powder, and powder for paper making. Work will at once be begun.

C. W. FRANZHEIM BANKRUPT

Much sympathy is being expressed throughout the pottery trade with C. W. Franzheim, of Wheeling, W. Va., the president of the Wheeling Potteries Co., on account of his having found it necessary to file a petition in bankruptcy in the United States Court. His liabilities are placed at only \$77,000, with assets of \$97,000.

HAMBURGER & COMPANY FAILURE

A PETITION in bankruptcy has been filed against Hamburger & Co., a corporation, commission dealers in fancy goods, novelties, etc., at No. 28 West Fourth Street, by Myers & Goldsmith, attorneys for these creditors: Edward A. Garthwaite, \$5,000; E. W. Bullinger, \$7, and Max Kleeberg, \$8. It was alleged that the corporation is insolvent, transferred merchandise and accounts \$12,500, and made preferential payments of \$12,500 to the Northern Bank, S. L. Holzman, M. Walker, Smith Bros., B. S. Nathan and others.

Myers & Goldstein said that the liabilities are \$180,000 and assets probably \$50,000, consisting of merchandise, \$25,000, and equity in assigned accounts. Of the liabilities \$80,000 are to banks here, and a large amount to creditors in Europe. A meeting of creditors was held recently, at which an offer of settlement was made at 25 cents on the dollar. Judge Holt, of the United States District Court, appointed Henry B. Singer receiver, with a bond of \$12,000.

It was stated that the corporation had assigned merchandise to Wolff & Kohn and Simon Wolff had transferred outstanding accounts to the Traders' Commercial Co. and to C. L. Bernheim, father-in-law of Clarence L. Gans, secretary of the corporation. The business was established in 1885 by the firm of Hamburger & Co., which was succeeded by the corporation in July, 1896, which had a capital stock of \$450,000. Simon Hamburger was president and Maurice Walker vice-president. In the trade it is said, business fell off considerably during the past year and did not prove profitable.

NOTE THE NAME

THEODORE

on the Stamp and

AVOID IMITATIONS

The most popular brand of French China is

THEODORE HAVILAND

La Porcelaine Theodore Haviland

LIMOGES, FRANCE

WILLIAM L. BRIGGS

25 MURRAY STREET, NEW YORK CITY

UNION

The entire product of our Works is **True Hard Porcelain**, known in this country as **French China**. We are the **only makers** in America of this class of Table Ware.

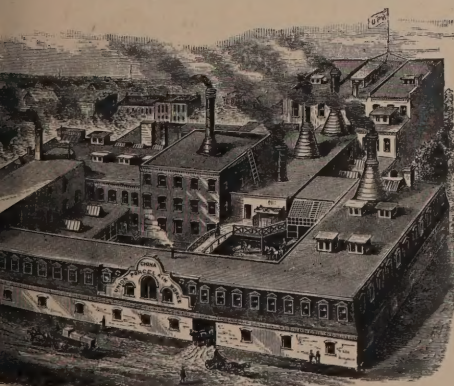
Genuine China is not the lowest in price, but it is the cheapest to use. Its durability and appearance in use show more value than the difference in price. We make a full line of Tableware in Roll edge, half thick and thick.

HIGH GRADE TABLEWARE FOR
HOTELS, CLUBS AND RESTAURANTS

PORCELAIN

Valuable suggestions from many American Hotels have enabled us to adapt shapes and sizes of our ware to best meet the wants of Hotels, Clubs and Cafes.

We decorate with **Crest, Monogram, Name**, or other special designs at favorable prices.



Established 1860

On White
U.P.W.



On Decorated



Sample Rooms in Factory, Eckford and Oakland Streets, Brooklyn, only 15 minutes from New York, via East 22d Street Ferry.

WORKS

BOROUGH OF BROOKLYN

NEW YORK CITY



POTTERY OF CHALDEAN AGE

The archeological find of pottery near Jacksonville, Texas, has resulted in a visit of a member of the American Anthropological Society, in the person of Mrs. Marie Lucille La Morreaux, of Dallas, who visited the scene of the find on the place of W. R. Bengé, and has located more of the pre-historic relics. Mrs. Morreaux said that, in her opinion, the specimens of pottery were not the work of Indian hands, but reverted to the Chaldean period in the world's history. She showed plates from the latest publication issued by the anthropological society, which bore identically the markings of the specimens taken from the Bengé field and were molded in exactly identical shapes. These plates are put down by scientists and antiquarian experts as belonging to the age before the flood, the theory being that all of North and South America was densely populated at the time of Noah.

The Cherokee specimens have been shipped to Dallas by J. A. Templeton, who purchased them for a sack of flour, and he has kindly donated them to the research society.

Mrs. Morreaux states that more thorough investigation of the field will be made by high authority in the anthropological society, and aid will be given toward building and establishing a permanent home for antiquarian relics at some prominent location in Texas.

ENCOURAGING STATISTICS FROM NEW YORK CUSTOM HOUSE

WHILE the aggregate United States imports of all classes of ceramic ware, represented for July and August last a falling off as compared with 1907 of about 30 per cent., there is reason to believe from the marked increase recently shown by the receipts at New York, that generally improved conditions now prevail in the import trade, and will be visible when the full returns are issued for September and October.

From the annexed statistics, it will be seen that during the four weeks ending October 24, the imports of china at this port amounted to \$454,918. This figure had been gradually reached from the low record of about \$260,000, for the four weeks ending May 29. The improvement is all the more encouraging as the stock in bond at the beginning of September was about 50 per cent. above that of the corresponding period of last year and has to be considered as a factor in the situation. It will be remember-

ed that the September returns indicated a certain reaction, but this has been more than made up in the figures to October 24.

New York glassware imports, while notably above those for August, are slightly below those for September. The stock in bond at beginning of September was only 20 per cent. in excess of that a year before. Stocks in bond often help importers to meet sudden demands and just now should be particularly useful; as the Scotch say, "Store is no Sore."

The necessary statistical conditions seem to be present for a marked revival in the glassware trade as well as other kindred branches.

UNITED STATES IMPORTS

CHINA, PORCELAIN, PARIAN AND BISQUE (NOT DECORATED)

	1907	1908
Fiscal year to June 30.....	\$1,257,051	\$1,264,802
Month of July.....	116,306	97,382
" August.....	119,922	89,427
Stock in Bond July 31.....	57,776	114,007
" Aug. 31.....	50,578	116,352

CHINA, PORCELAIN, PARIAN AND BISQUE (DECORATED)

	1907	1908
Fiscal year to June 30.....	\$11,885,680	\$11,780,374
Month of July.....	1,263,965	888,149
" August.....	1,439,923	1,036,329
Stock in Bond July 31.....	389,212	621,912
" Aug. 31.....	423,209	628,643

CHINA, PORCELAIN, PARIAN AND BISQUE (ALL OTHER)

	1907	1908
Fiscal year to June 30.....	\$564,059	\$382,756
Month of July.....	41,797	14,558
" August.....	33,245	13,621
Stock in Bond July 31.....	14,661	11,207
" Aug. 31.....	12,435	11,183

GLASSWARE

	1907	1908
Fiscal year to June 30.....	\$3,460,811	\$3,276,915
Month of July.....	339,364	291,528
" August.....	401,779	209,684
Stock in Bond July 31.....	292,081	333,647
" Aug. 31.....	303,333	360,036

IMPORTS AT PORT OF NEW YORK

	1908	China	Earthenware	Glassware
5 wks. end. May 29...		\$326,901	\$60,515	\$110,084
4 " " June 27...		320,279	40,038	90,631
5 " " Aug. 1...		369,919	68,083	122,948
4 " " Aug. 29...		420,567	65,835	42,673
4 " " Sept. 26...		327,308	63,609	79,948
Week end. Oct. 3...		186,318	19,836	35,080
" " 10...		105,635	16,457	24,907
" " 17...		75,371	13,672	13,586
" " 24...		87,594	21,886	302
4 wks. end. Oct. 24...		454,918	71,851	73,875

George Ventress and Charles Clinton have started a new industry in Alton. They are going to make fish oil. This oil is used by glass workers and others, and makes the palms of the hands hard.

There is a Reason *why*
you should place your Import Orders Earlier this
year than ever before

Our assortment is now full and complete for Spring delivery

IMPORT

THE ENTIRE DISPLAY IS REFRESHING IN ITS
ORIGINALITY. NEW LINES FROM OUR OWN
FACTORIES & LIMOGES, CARLSBAD, STEINSCHOENAU

BAWO & DOTTER

26 TO 34 BARCLAY STREET, NEW YORK CITY

NEWSPAPER CLIPPINGS

PERSONAL MENTION
OR TRADE MATTERS

National Press Intelligence Co.

LYNN H. SHANKS, President

25 West Broadway, New York City

TELEPHONE, 2605 CORTLANDT

A Post Card to us and our Representative
will call

The **Brewer Press**

88 Gold Street

New York City

PRINTING FOR
PARTICULAR
POTTERY
PEOPLE



HALF-TONE AND COLOR WORK

BY

MODERN MEN AND
YOUNG MACHINERY

A. Gredelue

43-51 West Fourth Street
Corner Washington Square, New York

BACCARAT GLASSWARE

Table Glassware of Every Kind.
Great Assortment in Fancy
Goods.

Toilet Ware, plain, cut and gilt.
Goods for Mounting and Silver
Deposit.

Crystal and Bronze Electric
Chandeliers.

Blanks for cutting.

THE NEW SAMPLES FOR SPRING
IMPORT ARE READY

MARTIN CHINA

LIMOGES, FRANCE

KORNILOW CHINA

ST. PETERSBURG, RUSSIA

ROYAL GUSTAFSBERG CHINA

STOCKHOLM, SWEDEN

The most superb collection ever turned out by these three
factories.

The trade is respectfully invited to investigate these new
goods before placing import orders.

J. H. VENON

Sole agent for North America

43-51 WEST 4th STREET, Cor. Washington Square
NEW YORK

A PRACTICAL VIEW OF EARTHENWARE

IN discussing the subject of "Pottery on the Market" in the *Tonindustrie Zeitung*, Herr A. Neckermann remarks that, while other branches of industry are trying to adapt the shapes of their products to modern requirements and ideas, earthenware manufacturers stick to old models. As Herr Neckermann adds:

"Soft clay assumes any desired shape. Could not this ware be made attractive without suffering in its utility? Must its practical uses be so apparent? Would it not sell more readily and command a higher price if it were at the same time tasteful?"

The adaptation to household ware of subjects from nature, so successful at the Munich Exposition, has extended to kitchen utensils, as shown in the model workmen's dwellings displayed on that occasion. Enameled ware, it is urged, will never dislodge pottery from the kitchen and cellar; the experienced housekeeper recognizing the fact that the liability of the latter to breakage is a trifling disadvantage, compared to the gain of being able to keep left-over food in it better than in enamel ware. She has also found its superiority for cooking meat and vegetables so as to retain their juice. Earthenware dishes are preferred in country creameries, while the "brown jug" is the proverbial receptacle for wine in the vineyard districts. And yet this indispensable ware is often kept out of sight, in order not to injure the general effect of a well arranged kitchen.

Referring to what has been done in some directions to render kitchenware more attractive, the writer says in conclusion:

"These promising beginnings should be as fully as possible developed, generalized and brought out in our markets, in order to regain for pottery ware the position it deserves in our kitchens.

"Everything practically useful, and at the same time pleasing to the eye, is more highly esteemed and more readily bought by the ladies, than what answers its purpose, but is deficient in attractiveness."

DID YOU EVER USE PRESS CLIPPINGS?

Do you want everything printed in the newspaper, magazine and trade press of the United States and Canada on any particular subject?

Send us your order describing what you want us to clip, enclose \$3.00, and we will send you our service for one month, mailing you daily or weekly all clippings found on your topic.

We read and clip about 25,000 publications each month. MANUFACTURERS can learn where there is a market for their goods, and how best to reach it.

BUSINESS MEN can obtain reliable tips which lead to business brought in on the follow-up plan.

ANYONE can gather all that is printed about matters of immediate interest, the latest and best thought from many sources.

UNITED STATES PRESS CLIPPING BUREAU
1334 Republic Bldg., Chicago, U. S. A.

Send for our booklet.